

FASHIONS FOR JANUARY.

FIG. I.—HOUSE-DRESS, OF LIGHT-BLUE NUN'S-VEILING. The short skirt is finished with a narrow knife-plaiting around the bottom; above this is set on plain a trimming of coffee-colored guipure lace of a deep vandyke pattern; the overdress is in Princess shape, is long in front, and is gathered high up on the hips, and falls in waterfall-plaits to the bottom of the skirt behind; narrow coffee-colored lace forms the cuffs, collar, and the diagonal trimming on the waist.

FIG. II.—EVENING-DRESS, OF GOLD-COLORED SATIN AND BROCADE. The skirt is entirely of the brocade, and is edged with a narrow ruffle of the plain satin; the bodice is also of the brocade; the tunic is of plain satin, put on to form full paniers, and falling in a loose short puff at the back; it is caught to the skirt on the left side with crimson azaleas; the same flowers ornament the bodice and hair; bertha of white lace.

FIG. III.—BALL-DRESS, OF PINK TULLE OVER PINK SATIN AND PINK WATERED-SILK. The underskirt is of the pink satin, with a wide shell-trimming of the same above the narrow knife-plaiting at the bottom, and the gathered draperies are of the tulle, attached to the skirt by small white doves; the bodice, long plain train, and paniers are of the watered-silk; a dove ornaments the low bodice and the hair.

FIG. IV.—RECEPTION-DRESS, OF BLUE SICILIENNE. The front of the skirt is laid in bunches of narrow perpendicular, alternating with stripes of gold embroidery on white silk; a similar embroidery forms the narrow pointed vest, which is edged on either side with a quilling of lace; the blue overdress is drawn back, and falls in puffed drapery at the back; the bodice is high, and comes well down to the hips; a narrow piece of the silk forms a band, which is fastened with a buckle, around the neck.

FIG. V.—EVENING-DRESS, OF DELICATE LEMON-COLORED SILK. The skirt is edged with white lace, and trimmed down the front and around the lower part of the skirt with rows of velvet of a darker shade than the silk; the tunic opens in points in the front, and also opens at the sides, where it is trimmed with white lace; the back is only slightly draped; the basque of the Medici bodice is trimmed with loops of the velvet and white lace, opens in front over a plaited vest of white crêpe-lisse, and has revers, and a Medici ruff of white lace; the sleeves are trimmed to correspond with the rest of the dress.

FIG. VI.—VISITING-DRESS, OF CLOTH IN TWO SHADES OF BROWN. The bottom of the skirt has three narrow knife-plaitings; above this the skirt falls in perpendicular box-plaits, which are tacked at the bottom, and fall loosely over the knife-plaitings; the tunic crosses in front, and forms draped paniers, and is caught in short drapery at the back. The jacket is of cloth—the darker shade of the brown—and opens over a silk waistcoat of the lighter shade of brown; the sleeves are set high and in a point on the shoulders; a jabot of lace is attached to the straight high collar. Bonnet of brown velvet, trimmed with coffee-colored lace and feathers.

FIG. VII.—VISITING-DRESS, OF BLACK OTTOMAN-SILK, with interlaced rings in black velvet. The skirt is plain, with a finish of narrow black velvet around the bottom; the bodice is gathered in front, and has draped basques, edged with black velvet. Bonnet of black velvet, with a cluster of very dark-red feathers.

FIG. VIII.—WALKING-DRESS, OF MYRTLE-GREEN VELVETEEN AND CASHMERE. The skirt is plain, and of the velveteen; the tunic is of myrtle-green cashmere, the front gathered crosswise; the side-drapes—which fall over the front one—are draped lengthwise, and a good deal puffed in the back; the waist opens over a velveteen vest, and has a loose drapery falling from the neck, and is carried to the small basque at the back; collar and cuffs of the velveteen; green felt hat, trimmed with birds, wings, and ostrich-feathers.

FIG. IX.—WALKING-COSTUME. Pelisse of dark-blue cloth; it is fastened down the front with large blue-steel buttons; the shoulder-cape, which continues the line of the fastening down the front a little obliquely, is edged with braid, and has a cord-and-tassel ornament; collar, pockets, and wide cuffs of dark-blue velvet; the pockets are also trimmed with gimp. Hat of dark-blue felt, trimmed with a band fastened with a steel buckle, and feathers.

FIG. X.—BACK OF HOUSE-DRESS, OF DARK-BLUE SILK SPOTTED WITH WHITE. The skirt has one deep kiltling at the back, with a draped tunic above; the basque is nearly round, and comes well over the hips.

FIG. XI.—NEW STYLE OF DRESSING THE HAIR, where the coil, instead of being low and in the nape of the neck, is worn more loosely towards the crown.

FIG. XII.—BONNET FOR MOURNING, in the Marie Stuart shape, and made of English crêpe.

FIG. XIII.—FRONT OF HOUSE-DRESS, OF DARK-BLUE SILK SPOTTED WITH WHITE. The lower kilt-plaiting is narrow, the upper one quite deep; the tunic is draped with poppy-colored satin ribbons; the basque has a waistband of these ribbons, which reaches only to the arm-seams, and there is a bow of them at the neck; collar and cuffs of dark-blue velvet.

FIG. XIV.—HAT OF GRAY FELT, lined with black velvet, and with a narrow gray-feather trimming around the brim; black-velvet band, with a steel buckle, and a pom-pom of gray feathers.

FIG. XV.—CAP FOR MORNING-WEAR, of thin white muslin, trimmed with deep rose-colored satin ribbon.

FIG. XVI.—VISITING-DRESS, OF DARK-BROWN OTTOMAN-SILK AND LIGHT-BROWN WOOLEN BLUE. The silk skirt is bordered with a plaiting; the Princess redingote crosses on

the chest, and is edged with skunk-fur; this fur passes down the open sides, showing the ottoman-silk on the left side and around the bottom of the skirt; it is draped high on the left hip with a buckle. Hat of dark-brown velvet, with a long full plume of a lighter shade of brown.

FIG. XVII.—MANTLE, OF BLACK OTTOMAN-CLOTH, edged with a heavy chenille fringe. This is headed with close-set rows of braid, which may be of the color of the cloth, or, if wished to be more dressy, of silver, steel, or gold.

FIG. XVIII.—MANTLE, OF CLOTH, fastened down the front with brandebourgs, and trimmed with beaver-fur.

GENERAL REMARKS.—At this season there is but little that is very new to say of the fashions. The colors are in too great a variety to begin to mention, and we might say the same of the styles of making dresses. Much greater fullness is worn at the backs of skirts than was the case a year ago; and steel bands run into casings in the backs of muslin skirts cut expressly for the purpose, or a tournure of crinoline, is invariably worn. The whalebones or steels must not be worn in front. Sleeves are always put in high on the shoulders, and usually with a little fullness at the very top; but this fashion is not becoming to all figures. Bodices can be made with basques extending all around, or short coat-basques at the back, or points back or front, or, in fact, in any style that is considered most becoming to the figure. Many of the new bodices are made with basques in equal length all the way around. Those that are cut away on the hips are thought by some to be less becoming than this new style. Tabs are still worn, both on basques and tunics, and will remain in favor as long as braiding is popular. Skirts are trimmed in all styles, but are always flat in front. Gathered flounces have taken the place, in some degree, of knife-plaited ones; but all varieties of box-plaits are worn. Combinations of two materials are very general: thus velvet and cloth, or velvet and cashmere, for out-of-door wear, and velvet and satin, etc., etc., for house-wear. Lace is a very general trimming for the house, and a great deal of jet is also used on black dresses.

Wraps are in as great variety as dresses. Very long ones and quite short ones are seen side by side, while those of medium length are equally popular. The long fur-lined circular is still worn, but is not so popular as those cloaks cut more to fit the figure at the back, and most of which have some sort of large dolman-sleeves. The shorter mantles fit the figure closely at the back, and are either with sleeves, or are cut so as to come well over the arm, so as to give the warmth of a sleeve. All mantles are made so as to give as narrow an appearance back and front as possible; and they are made of all kinds of materials—brocaded or plain velvets, satin, ottoman-silks, cloth, etc. The trimmings are also varied; a great deal of fur is worn, but fringes, lace, and jet are also popular. Tailor-made jackets are still in high favor.

Bonnets are usually small, and hats are small or of medium size. Many feathers, wings, or whole birds are used.

The Hair is usually worn high on the head, though the coil in the back is still adhered to by young girls. It is said that there is an effort in Paris to revive the fashion of wearing curls at the back of the head.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

One of the most favorite wraps for the winter is the long redingote copied after the English Newmarket, but made—unlike its prototype, which is usually seen in cloth—of dark-colored velvet. This one is worn over a plaited satin skirt matching it in color, or perhaps a shade or two lighter.

In different shades of brown, a walking-costume of that style is extremely tasteful. For less dressy wear, long full pelisses or loose full-skirted coats in brocaded silk lined with fur, are much worn. They are very useful and very comfortable, but are far from being always becoming to the figure. Very handsome walking-suits are made of plain silk poplin, combined with that material figured with spots or square blocks in velvet. This figured poplin is one of the novelties of the season. The dress is made of the plain poplin, with draperies and trimmings of the figured material. The long full-skirted coat is made of the latter stuff, and is wadded throughout, and lined with satin. It is confined around the waist with a satin-faced velvet ribbon, the ends looped over at one side of the skirt.

Plain cashmeres appear to have gone entirely out of vogue, those embroidered or figured with designs in velvet being the most popular. Worth's great rival—Rodriguez—is now making walking-suits in bistre-brown cashmere, with raised figures of fruit and leaves in darker velvet scattered over the material. Cloth is still popular, but is largely combined with velvet. The pretty and convenient style of wearing jackets of a different material from the skirt has come largely into vogue for house-dresses.

The corsage is usually a deep basque, or else a pointed tunic, and the coat-shape cut away in front is also affected by young damsels of a rather masculine style. It is sometimes made of dark cashmere, with cuffs and collar braided in a fine neat pattern with gold braid: but cloth or velvet are considered the most suitable.

For demi-toilette, a panier overskirt, with a short drapery at the back, and a corsage of the same material, are worn over a short plain underskirt of some rich heavy contrasting stuff. Thus, satin is worn over plain velvet: and a corsage and overskirt of plain velvet look well with an underskirt in stamped velvet. The whole toilette may match in hue, or the underskirt may be in some warm bright color contrasting with the rest of the costume. The panier draperies are made very full and puffy in front; and when the dress is short, the drapery at the back is looped very high, so as to show as much of the underskirt as possible. For more dressy occasions, the drapery at the back may be replaced by a long narrow train in velvet, lined with satin.

Pale-tinted stamped velvets are much used for evening-dress wear, the corsage and train being of that material, and the skirt-front being in draperies of pale-tinted crape and white lace. In a delicate shade of pink, this style of dress is exquisite. Long trains, except for very large balls, are going entirely out of fashion. Even for the largest of dinner-parties, or the most elegant of soirees, Worth now prefers a very short demi-train to the long, inconvenient sweepers that have been in fashion for so many years. For youthful wearers, the short round skirt is universally prescribed. The custom of having a train for ball-room wear, made entirely separate from the short underskirt, has been revived. The low-necked and short-sleeved corsage is now made of the same material as the underskirt, and the train is in some different stuff—velvet trains, or satin ones figured with large velvet flowers, being worn with a corsage and underskirt of satin. The train must either match the rest of the toilette in hue, or must be in some dark contrasting color.

One of the prettiest ball-dresses I have seen lately was in tea-rose satin, profusely trimmed with Duchesse lace. The train was in tea-rose satin, figured with large velvet roses in soft pink, crimson, and tea-rose shades, and was lined throughout with plain satin. A train, in dark emerald-green velvet, was worn over an underskirt of tea-rose satin, veiled with gauze of the same color, and dotted all over with hanging gold balls.

These dangling balls are all the rage. They are sprinkled in jet over satin and velvet costumes, and in gold and silver

they ornament ball-costumes and opera-cloaks. Another style of the same ornamentation is to have rings formed of from six to eight gilt or cut-jet beads, about the size of a pea, a single larger bead forming the apex of the ring. These are less heavy than the balls, and quite as effective. Lace draperies are all the rage for the fronts of underskirts for dressy toilettes, and these draperies, dotted with these dangling balls or rings, are very charming.

Morning-dresses are worn in all sorts of extravagant styles. In fact, these splendid and showy morning-toilettes have quite lost their social home-uses, and are now worn for the reception of informal calls and morning-visits. For instance, here in Paris, a lady, in a Princess dress of chestnut-brown velvet, bordered with fur, and opening over an underskirt and vest veiled with draperies of shrimp-pink Spanish lace, is quite enough dressed, one would think, to see anyone. Yet she must not wear this gorgeous dress at her formal afternoon-receptions: that would be in bad taste, and contrary to the rules of etiquette. Only her own family, and such intimate friends as are privileged to drop in of a forenoon, are permitted to behold her so attired.

Worth had an inspiration the other day, when he dressed a beautiful elderly American lady, with silver-white hair and pale smooth complexion, in a white satin dress trimmed with steel embroidered lace. The sleeves were of white net, embroidered with steel. This combination of silvery sheeny satin with the cool metallic gray of the steel, set off to perfection the white glossy locks and noble countenance of the wearer.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BOY'S COAT, OF STRIPED CLOTH. It has a loose belt at the back, but may be made more close-fitting if wished; it has a cape and pointed collar.

FIG. II.—GIRL'S BLOUSE-FROCK, made of dark-red flannel or cashmere, and trimmed around the bottom with Persian embroidery; the frock is full at the back, as well as in front, and is worn with a leather belt and buckle.

FIG. III.—GIRL'S COAT, OF DARK-BLUE AND DARK-RED CHECKED FLANNEL. It has a plaited plastron down the front, and is trimmed on either side with button-molds covered with the checked material; the cape fastens on the left shoulder. Dark-blue felt hat, trimmed with dark-red feather.

FASHIONS FOR FEBRUARY.

FIG. I.—VISITING-DRESS, OF GRAY CASHMERE. The lower part of the skirt is trimmed with three narrow hollow plaitings. The apron-front is laid in quite full plaits, and is drawn tightly back to the sides. Down the front falls a piece of the cashmere, which is caught to a point by long loops of ribbon of the color of the dress. Longer and wider loops draw the small paniers to a point, just below the long plain waist. Loops of ribbon also ornament the sides where the apron-front joins the drapery at the back. The high pointed sleeves are plain. Bonnet of gray felt, trimmed with dark crimson velvet.

FIG. II.—VISITING-DRESS, OF DARK-BLUE CAMEL'S-HAIR. The skirt is made with two deep kilt-plaitings, the lower one of which is made shorter at the sides, and falls over another kilt-plaiting which goes around the back of the dress. The upper kilt is slightly turned under at the bottom, forming a kind of puff. The back-drapery is simple, but a good deal bunched below the waist. The trimming on the corsage, the small paniers and the trimming down the front of the skirt, is of a *reine*, in rich but subdued colors. Close-fitting waist, with high pointed sleeves. Hat of blue felt, trimmed with satin like that on the front of the dress, and with small curled ostrich-plumes of beige-color.

FIG. III.—VISITING-DRESS, OF BROWN OTTOMAN-SILK, for an elderly lady. The bottom has a narrow gathered ruffle, above which is a wide puffing of the silk. Above this

again is a broad band of broad owl-h-feathers. The mantle is of the dolman-shape at the back, with sleeves, a wide rolling collar, and is made loose, so as to be slightly gathered to the waist in front, from whence it falls in long ends to the bottom of the skirt. These ends are caught in a point with a bow of ribbon. Brown velvet bonnet, trimmed with feathers of a much lighter color.

FIG. IV.—BRIDE'S DRESS, OF FINE WHITE NUN'S-VEILING. The skirt is trimmed with eight plain plaited ruffles, and these ruffles are each ornamented with loops and ends of white satin ribbon. The short tunic is caught back to the train on the right side by loops and ends of satin ribbon, and on the left side by a large bunch of orange-flowers. The long train is lined with white silk, and is quite plain. The high waist has shawl-platings from the shoulders, and a bunch of orange-blossoms high up on the right side. Long tulle veil.

FIG. V.—VISITING-DRESS, OF EMERALD-GREEN VELVET. The skirt is trimmed with four narrow ruffles. Above this are five narrow bias-bands of silk, of a lighter shade of green than the velvet. Two other clusters of bias-bands trim the skirt. The overskirt opens in front, is trimmed with folds of the silk, put on in points, and is draped high at the back. The tight-fitting Hungarian jacket is ornamented with brandebourgs, and has an edging, cuffs, and collar of beaver-fur. Green velvet hat, trimmed with dark-red feathers.

FIG. VI.—HOUSE-DRESS, OF GRAY CAMEL'S-HAIR. The bottom has three narrow knife-platings, above which is a wide band of rich Oriental-looking material, which imitates Persian embroidery in gay colors. The tunic crosses from the left side, and falls in puffed drapery down the back, and is trimmed with the material like the bottom of the skirt. The high waist has bands of the same down the front, which slightly opens over a black-velvet vest, and the cuffs and collar are also of black velvet; or the velvet may be of the color which predominates in the rest of the trimming.

FIG. VII.—CLOTH COSTUME, OF DARK-GREEN. The skirt is plaited down the side, over which the tunic opens, and is edged with a band of dark-green velvet. The tunic falls in a few folds at the back. The deep basque is plaited at the back, and fastens in front over a plain plastron, with chenille and gimp brandebourgs.

FIG. VIII.—WINTER WALKING-DRESS, OF TAN-COLORED CASHMERE. The skirt has a deep plaited bounce on the bottom. The tunic is laid in two crosswise plaits, is edged with a wide band of dark-brown plush, and has also a band of plush heading each plait. The full drapery at the back has also two rows of the brown plush. The close-fitting waist is ornamented with chenille buttons. The cuffs and shoulder-cape are also of the plush. Bonnet of dark-brown velvet, trimmed with short tan-colored feathers and aligrette.

FIG. IX.—WINTER PELISSE, which combines the small dolman with a "waterfall" back, bunched puff, and side-panels. The material is ottoman-silk, bordered by silver-fox, lynx, beaver, or opossum fur. The sleeve is short at the back and pointed in front. Muff of the fur which trims the cloak, and hat of black velvet, trimmed with the same fur and a wing.

FIG. X.—WALKING-DRESS, OF GRAY SERGE, embossed with diamonds in currant-color. The tunic—which is draped across the front and looped at the back—and the Molière vest, are of the same material. Cloth jacket, of gray ottoman-cloth. It is close-fitting, fastening to the figure under the Molière vest, but with only three buttons on the bust. Hat of gray felt, with dark-red wings in front.

FIG. XI.—RECEPTION, CONCERT, OR OPERA BONNET, for a married woman. The bonnet, as well as the strings, are of cream-colored Spanish lace, and the flowers are in many shades of lilac.

FIG. XII.—JACKET, OF BLACK EMBOSSED VELVET, trimmed with black-fox fur.

FIG. XIII.—WALKING-DRESS, OF DARK-BROWN CHECKED TWEED. The skirt is plaited, and the tunic draped low on the front of the skirt, high at the sides, and with few loopings at the back. The jacket and waistcoat are of the checked tweed, with velvet collar and cuffs. Dark-brown felt hat, trimmed with velvet and a feather of a lighter shade of brown.

FIG. XIV.—GRAY FELT HAT. The binding on the edge, the band and loops, are of a gray galloon mixed with silver. There is also a full gray feather of the same shade.

FIG. XV.—HIGH SHOULDER-CAPE, OF SEAL-COLORED PLUSH. The shoulders are cut so as to define the arms, and the collar is of the high standing Medici style.

FIGS. XVI AND XVII.—FRONT AND BACK OF CLOAK, made of black velvet. The back fits the figure, and terminates in a wide box-plait. The front fits closely to the waist, and the high pelerine has the fashionable high shoulders. The cloak may be trimmed with any fur that is liked. All furs are now fashionable.

GENERAL REMARKS.—Black dresses of all kinds are fashionable; and for persons with a limited wardrobe they are decidedly the most desirable, as a black dress can always be made to look neat and stylish by being well cut and prettily trimmed. Dark-brown, blue, green, or any other unobtrusive color, has the same merit as black. Now that dresses are nearly always made of two materials, it is easier to give a jaunty appearance to comparatively plain ones. A collar and cuffs of velvet of the color of the dress makes an old costume look fresh again, while satin, silk, or broché velvet may also be used. There is no change in the style of making dresses. Skirts cling in front, are much puffed at the back, have high pointed sleeves, and are either much or little ornamented, as the fancy may be.

Bonnets are usually rather small, though larger ones are by no means discarded. Flowers have almost entirely given way to birds and wings. Silver and gold braids are also used on many dressy bonnets. Hats are in as great variety as bonnets, but the high straight crown with the narrow brim is generally unbecoming, as it gives no softness to the face. Velvet, satin, felt, and cloth of the color of the dress are all worn.

Cloaks, Ulsters, Mantles, and Jackets divide popular favor. Fur is very fashionable.

Velvets and velvetens have been in such demand during the past two seasons that many persons have been led to think that they would soon go out of fashion. But if we may judge from the foreign fashion-journals, the style for this class of goods has just reached its culminating point in Europe; and as this country is usually slightly behind in time of style, we may expect a greatly increased demand for this material for the next two seasons at least, and probably for a much longer period. At no time has the market ever been supplied with such a fine assortment of velvets and velvetens as now; and as every woman's ambition is, or ought to be, to look stylish and handsome, and as this is always particularly obtained in costumes of velvets and velvetens, their great popularity is easily understood. There is really nothing so handsome.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Paris is now in the height of its gayety, and the toilette becomes more and more elegant as balls and dinner-parties wax more numerous. For elderly ladies, evening and dinner-dresses are now largely composed of a train and corsage in velvet, or in velvet-figured satin, worn over a short skirt or satin, draped with black or white lace. The train is lined throughout with an inferior quality of satin that matches the underskirt in color. This last innovation is very trying when the satin is white, as the lining of the

train soils so quickly that it has to be renewed or cleaned after every second wearing. For young married ladies whose dancing-days are still at their noontide, similar dresses are shown, but in light colors, and with the train made quite narrow and altogether detached from the underskirt, so that it can be carried over the arm.

The new velvet-figured satins are very superb, one beautiful and showy pattern displaying tropical birds with bright-tinted plumage on a pale-beige satin ground. On white satin are shown peacocks in shaded velvet in their natural size; and crimson and tea-roses in the same material are strewn over a cream-satin background.

For full reception-dress, velvet and ottoman-silk are combined, the short skirt having velvet panels and graceful curved draperies of the ottoman, and the pointed corsage being in velvet. Sometimes the corsage is made with a deep basque, cut in wide scallops, three being arranged at the back, a plaited piece of the velvet being set underneath them. A very handsome material for walking-dresses is a silk-velvet, sprinkled with minute sunken satin dots: a dark-ruby velvet dotted with azure satin being particularly effective. This new velvet is combined with plain ottoman, like the plain velvet. Muffs made of it, and lined with satin matching the dots, are prepared for the costumes whereof it forms part. Satins and surahs, figured with large lozenges in shaded velvet, are much worn. The corsage and underskirt are in the figured satin, and the skirt-draperies in plain satin.

Embroidered cashmeres, and those figured with velvet, have entirely taken the place of plain materials for demi-toilette. Very handsome walking-suits in plain velvet consist of a deep polonaise and underskirt, the former bordered with a wide band of fur, commencing at the throat, and continuing all around the circumference of the garment. Ruby, marine-blue, and black, are the favorite colors for these suits.

A new style of fastening the corsage of walking-dresses consists of two rows of small passementerie buttons, set very close together. The latest craze in the trimming line is for what are called "pampilles," a name that is best translated by "danglers," as it designates the small hanging ornaments that are now scattered so profusely over the surface of stylish dresses. Sometimes they are simply rings of small cut-beads—in jet, or gold, or steel—with one larger bead as an apex. In other instances they are of passementerie that matches the dress. But their prettiest form is that adapted for evening-dresses for young ladies. Over a skirt covered with flounces or puffs of tulle is placed a deep full overskirt, composed of a single thickness of the tulle. Around the border of this overskirt is set a band of massed hyacinth-blossoms without stalks or foliage, and the surface of the overskirt is dotted all over with single pendant blossoms of the same flower. The flowers and the tulle are always in the same color—pale-blue, pale-pink, and white being the fashionable tints for these dresses. Bands of massed ostrich-feathers are much used for trimming stamped-velvet toilettes.

The fashions in cloaks are decidedly eclectic this season—long paletots, polonaises, and visites sharing the preference. Figured materials are more popular than plain ones, and fur is the most fashionable trimming. Bonnets are still worn very small, the latest innovation being to wear the outside trimming placed very high. Sprays of jet flowers are sometimes seen standing high in air beside the crown of some jaunty little bonnet in plain velvet: but the effect is not happy. The hair is still worn very flat, but with no knot or chignon at the back, being combed straight up from the nape of the neck. Some ladies are adopting the fashion of combing back the front-hair over a low horse-hair cushion, in the Marie Antoinette style, a row of small curls being placed across the brow.

Gloves are still worn very long, and glazed kid is super-

seding the undressed kid glove for evening-dress wear. The new colors are the wall-flower, a deep rich shade of orange, and lichen, a delicate hue of grayish-green. Embroidered bands for trimming have gone out of fashion; but hand-embroidery on the material itself is highly popular. Uncut velvet is a good deal used for jackets for morning-dress; they are made with a blouse-front in white silk gauze, embroidered with small flowers in colored silks. A threatened innovation is that of corsages for ball-dresses in undressed kid. The fashion will be superb for ladies with faultless figures; but such persons only can wear these new toilettes with impunity. The only trimming allowable will be embroidery in colored beads.

In lingerie and lace, very few changes are noticeable. Very large fichus—or rather capes with long ends—covering the shoulders, in heavy antique Venetian guipure, or its modern imitation, are much worn, and are very becoming to slender figures.

A pretty style of handkerchief, in fine cambric, has three rows of very narrow Valenciennes insertion set above the hem, and is finished with an equally narrow edge of fine Valenciennes. In fact, all the best styles in this line are as simple as possible.

Plain satin slippers, and plain silk stockings matching in tint the toilette wherewith they are worn, are considered in the best taste for evening-wear.

LUCY H. HOOVER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S COAT, OF BROWN CLOTH, Princess in shape, and trimmed down the front with rows of braid. The belt, which is worn very low on the skirt, is fastened with an oxydized buckle. The bottom of the coat, the cuffs, cape, and neck, are trimmed with narrow beaver-fur. Hat of brown felt, trimmed with a large wing.

FIG. II.—BOY'S SUIT, OF GRAY CLOTH. The coat has a plaited skirt, which is edged with a gray plush of a darker shade than the cloth. The body of the coat fastens diagonally, and has two rows of buttons, which approach a point near the belt. The cuffs, cape, belt, and large hanging pocket are all of the dark-gray plush.

FIG. III.—GIRL'S ULSTER, OF DARK-GREEN CLOTH. At the back it forms a skirt with flat plaits. This coat is made quite long, has a large cape, belt, and pockets of the cloth. Hat of dark-green felt, trimmed with an Alsatian bow of dark-green surah.

FIG. IV.—GRAY FELT HAT, trimmed with a large rosette, made of loops of gray satin ribbon.

FASHIONS FOR MARCH.

FIG. I.—VISITING-DRESS, OF GRAY CASHMERE. The underskirt, and the flounce above it, as well as the bottom of the tunic, is embroidered in large terra-cotta dots. The tunic is draped higher on the right side than on the left, and is fastened by two large terra-cotta colored velvet rosettes. The bodice is also ornamented by smaller rosettes, put on diagonally, and has a fichu-drapery in front. Straw bonnet, trimmed with gray feathers.

FIG. II.—HOUSE-DRESS, OF CLARET-COLORED BROCADED SILK. The bottom is trimmed with a narrow box-plaited ruffle. The skirt is made nearly plain, in front, just full enough at the sides to allow of it being drawn back, so as to fall with ease, and is trimmed down the left side and around the bottom with black velvet. Cords and tassels confine these sides together. The plain round bodice has a velvet belt, fastened with a gilt buckle. Velvet revers, and velvet cuffs on the high-shouldered sleeves.

FIG. III.—RECEPTION-DRESS, OF WHITE FIGURED FOLLAPE. The skirt is laid in box-plaits, finished at the bottom with a narrow puffing of white silk, and trimmed with three rows of lace, put on nearly plain. There is a short apron-front, untrimmed under the full paniers, which are edged with a narrow lace. The waist has a gathered front. The sleeves are high, slightly full, and reach to the elbows, where they are trimmed with green ribbon and lace, and a green ribbon is tied in a bow on the left side of the neck.

FIG. IV.—WALKING-DRESS, OF FAWN-COLORED SUMMER-CLOTH. The skirt is laid in plaits nearly all the way around, but at the back the cloth is very slightly draped, to give the fullness now so indispensable. The corset is long-waisted, and is cut in the back in the same shaped point as in front; it opens on the chest, to show a ribbon.

sette of fawn-colored silk. The trimming consists of graduated brandebourgs of brown gimp, and velvet cuffs and collar. Fawn-colored felt hat, trimmed with brown velvet and feathers.

FIG. V.—VISITING-DRESS, OF LIGHT-GREEN FIGURED SILK. The mantle is of black brocade silk, slightly gathered in at the back, tied in front with satin bows and ends; has sleeves set in, which are trimmed with Spanish-lace ruffles. A full frill at the neck, the jabot in front, and the trimming around the bottom of the mantle, are all of Spanish lace. The mantle can also be made of Spanish lace (in the piece), over black or dark-red silk. Black straw bonnet, trimmed with ostrich-feathers.

FIG. VI.—WALKING-DRESS, OF DARK-BROWN CASHMERE. The skirt is plain, and the full tunic is draped and ornamented with rows of stitching. The long jacket has a Directoire collar, and is fastened with a single silver button, over a cream-colored cloth waistcoat. Brown felt hat, with cream-colored feathers.

FIG. VII.—WALKING-DRESS, OF CLARET-COLORED CHEVROT. The skirt has alternate box-plaits and kiltings. The tunic is full, and draped high at the sides. The round basque has, added, a high shoulder-cape. Black felt hat, with claret-colored feathers.

FIG. VIII.—WALKING-DRESS, OF BÈGE-COLORED BROCAVELLE, studded with lilac flowerets. The bottom of the skirt has a flounce, made with alternate box and kilt plaits, and is headed by a ruche. The long tunic is draped very high at the sides, and falls in loose drapery at the back. The bodice, with high sleeves, has lilac velvet buttons, cuffs, and collar. Bonnet of lilac silk, with a ruching of lilac velvet on the front, lilac velvet strings, and feathers of a lighter shade of lilac.

FIG. IX.—WALKING-DRESS, OF BLACK AND WHITE SHEPHERD'S-PLAID. The skirt is laid in box-plaits; a scarf-drapery crosses the front, and a fall of the plaid forms the drapery at the back. The small jacket is of black cashmere, trimmed with three rows of black velvet around the bottom, and has a large bow-and-ends of black velvet ribbon, which falls over the back of the skirt. Two rows of velvet ribbon trim either side of the front of the jacket. The sleeves are put in high. Black straw hat, trimmed with black velvet and dark-gray feathers. This is a beautiful dress for light mourning.

FIG. X.—SPRING JACKET, OF BLACK OTTOMAN SILK. This does not fit the figure closely. It is trimmed with plaited black lace and jet ornaments. A lace ruching heads the frills, and is put around the wrists and throat. An old jacket could easily be lengthened by putting a lace trimming on it in this way. Black straw bonnet, trimmed with black velvet, old-gold feathers, and gilt buckle.

FIG. XI.—NEW STYLE OF DRESSING THE HAIR. French twist at the back, and full loop or coils at the top.

FIG. XII.—HAT, OF LIGHT-GRAY STRAW, trimmed with black velvet, a bird, and aigrette.

FIG. XIII.—SHOE-BUCKLE, OF RHINE STONES, to be put in a satin bow or rosette.

FIG. XIV.—MANTILLA, OF BLACK SICILIENNE. The back is cut like a bodice, but without side-pieces. It forms points over the tournure, and is trimmed with lace. The pelerine sleeves continue to form the fronts, and are covered with three rows of lace. Bonnet of white straw, trimmed with bows of velvet.

FIG. XV.—BONNET FOR LIGHT MOURNING, of black corded silk. Marie Stuart shape in front, and trimmed with a black bird and small feather.

FIG. XVI.—HAT, OF BROWN STRAW, faced and trimmed with brown velvet, and brown feathers.

FIG. XVII.—JABOT AND COLLARETTE, of white lace and black velvet.

FIG. XVIII.—CHILD'S COLLAR, of white embroidery, laid in plaits.

FIG. XIX.—BONNET, OF LILAC SURAH, laid in folds, gathered full around the front, and trimmed with lilac feathers.

FIG. XX.—DINNER OR EVENING DRESS. The front of the skirt is of white silk, figured with pink roses. The bodice, paniers, and train are of black velvet. The vest is also of the figured silk. The trimmings of the paniers, sleeves, and the fichu, are of lace. Bouquet of pink roses on side of the corrag.

GENERAL REMARKS.—The general style of making dresses remains unchanged. With the soft spring and summer materials, draperies must be much employed, and for slender persons nothing can be more becoming; even larger women look better with some few folds than with the very tight clinging dress, which shows every line of the figure; but the drapery should be very scant.

Irish Poplins are again coming into vogue. The style has been set by Queen Victoria and the Princess Beatrice, to give employment to Irish manufacturers. These new poplins are of the softest texture and the most delicate shades, and lend themselves to all the requirements of the present mode.

Woolen Goods of fine soft material are very popular for spring-wear; and pongees, foulards, linousines, small plaid French silks, retain their place because they are always serviceable and stylish. Then for later in the season are grenadines, tissues, all kinds of écaru and white goods, chambrays, satens, chintzes, etc. These latter are most beautiful, and we are glad to see the pretty small figures in many of the new patterns, in place of the large flashy flowers, the nondescript birds, etc., which were sometimes worn last season.

Sleeves are still made high on the shoulder; but, with the warmer weather, will most probably be worn a little looser, with a band above the wrist.

Flowers, draperies, and all kinds of trimmings are worn according to fancy, and all sorts are fashionable.

Wraps are shorter, especially at the back, than were usually worn during the cold weather; but they are often made quite long in front. They are usually loose, with dolman sleeves; but no one style can be said to be more fashionable than another.

Bonnets are still worn small, because usually becoming; but, as the warmer weather approaches, the larger hats and bonnets will be found more necessary.

The Hair is being dressed quite high on the front of the head. We do not mean that it stands up high from the head, but that it is worn dressed more towards the front. The shape of the head is plainly seen at the back, and but little false hair is used. This is a very stylish way of arranging the hair, but to many faces it is not so becoming as when worn low at the back.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The fashions for dressing the hair are just now in a transition state. There is apparently an effort being made to change the existing styles of coiffure, but the mode that is to succeed them has not yet been positively defined. Just now the majority of ladies wear the hair combed up perfectly smooth at the back, and arranged in a double coil placed perfectly flat on the top of the head. Some few convert this coil into a series of full loose loops, forming a very elevated coiffure. Over the brow the hair is still worn frizzed or in flat rings kept close to the forehead by an invisible net. The latest innovation is to part this "bang" or frizzure right in the centre, so as to show the middle of the forehead. This style is pretty and novel, and is becoming to a face with a low brow and delicate features; but it

has the defect of aging the person adopting it. Some young ladies have revived the fashion of a mass of long curls at the back of the head, falling over the shoulders. In the way of ornaments for the hair, a single flower placed low at the side of the head is worn by young girls. Elderly ladies have adopted three small ostrich-tips, placed very high at one side of the back-hair, and held in place either by a diamond ornament or by a knot of ribbon of a hue contrasting with that of the feathers; thus, pale-blue feathers are confined with rose-pink ribbon, and shrimp-pink feathers with pale-blue. Diamond ornaments are a good deal used for decorating the high coiffures, the latest form being a very large crescent with a very shallow curve. Some enterprising fashionables have tried to introduce high sprays of artificial flowers with pendant blossoms, to be worn standing up very far back in the hair; but the effect of these tall stems, standing straight upright in a lady's coiffure, is more absurd than graceful.

There is a great display of toilettes this season at the Italian Opera at Paris, and it must be confessed—and that with regret—that the modes lack in decorum what they have gained in splendor. The V-shaped open corsage has become very popular, and the style has been carried to an extreme that is anything but commendable. Properly made, these waists, with their deep V-shaped opening in front and at the back, are very graceful and picturesque, and may be made in as modest a style as ever was the ordinary low-necked corsage. With a fichu of lace edging the opening, or one of folds of the material—if the dress is made of lace or of light-colored gauze or tulle—the effect is charming. Another rather curious innovation is the suppression of the band of tulle or of lace which, drawn in with a black silk thread, used to edge the tops of black velvet or black satin open or low-necked corsages. The dusky material is considered in itself to be more becoming, without the intervention of black lace or gauze.

A very pretty way of arranging a low-necked and short-sleeved corsage of black satin or velvet, for demi-toilette, is to have a close high yoke of lace-patterned black net, with coat-sleeves to correspond, set into it. The yoke must not be frilled or gathered in any way, but must be made to fit smoothly and closely over the throat and shoulders, and the sleeves must be made in the same way. This new style is all the rage in Paris just at present, for opera or dinner dress. Sometimes the yoke is made for a black velvet dress in old Venetian point, either real or imitation. When the lace is white, the sleeves should be only half-long. Both sleeves and yoke should be made without lining.

Jewelry is also showing signs of a transition in styles. Long earrings are coming into fashion again, instead of the little round knobs that have been in vogue for so many years past. One of the prettiest pairs that I have seen in this new style is composed of three pearls each: a large round one at the top, a smaller round one in the centre, and a still smaller pear-shaped one at the lowest end. These pearls are joined together with very small diamonds. Lace pins are made shorter and broader than heretofore, and the newest pattern shows single flowers set in a line, such as diamond daisies or roses, or violets in amethysts with diamond centres. Less expensive pins are in gold buttercups or dandelions, or in turquoise forget-me-nots. Large diamond sprays, either in the real gems or in Rhine stones, are used for decorating the corsage or the hair. One of the newest and prettiest patterns of the season is a bunch of oats in diamonds, with the grain set loosely so as to quiver with every motion of the wearer. The newest necklaces are in an arabesque pattern, very broad in front and sloping gradually to a narrow band at the back of the neck.

Gloves in glazed kid are creeping slowly back into favor, and the reign of the undressed kid glove is no longer universal. Long black kid gloves are worn with black

evening-dresses, and white kid is again popular for ball-dress wear. For house-wear in the way of chausure, a perfectly plain slipper in kid or patent-leather has been adopted. It is not even ornamented with a bow, the owners of pretty feet considering that a well-shaped foot looks all the better for having its outlines fully revealed. Pale-pink and silver-gray is the favorite combination of colors for morning-dresses. Uncut velvet and plush are the most fashionable materials for these elaborate morning-gowns, combined with taffeta or satin-duck. The full blouse-vests and draped skirt-fronts of lace maintain their popularity. A very elegant morning-toilette in steel-gray uncut velvet has the jacket and draped skirt lined with pale-pink taffeta, and opening on a vest and skirt-front of white lace, made over pale-pink, and dotted with steel-gray pampilles in floss-silk. Stockings in pale-pink silk, and patent-leather slippers, complete the toilette. In walking-dresses, the figured and embroidered cashmeres maintain their favor. Very dark greens and browns are the most fashionable colors, the small hat or bonnet being in some rich contrasting hue. Brilliant shades of red, both of scarlet and of ruby, are popular for velvet bonnets and round toque hats.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S COSTUME, OF PLAID FLANNEL. The waist is plain, with a kilt-plaited skirt attached, and a belt with steel buckle is worn low down. The sleeves are made bias. The cape is also bias, with a deep plaited ruffle. Felt hat, trimmed with a wing and velvet band of one of the colors of the dress. Without the cape, this is an exceedingly pretty house-dress.

FIG. II.—GIRL'S COSTUME, OF MYRTLE-GREEN CASHMERE. The dress has two gathered ruffles on the bottom. The coat, which is gathered into a yoke back and front, is also gathered in at the waist, and is edged with Irish embroidery. The bonnet is of white satin, with a cap-crown and gathered front, and has a rosette of myrtle-green velvet ribbon on the top.

FIG. III.—BOY'S SUIT, OF BROWN TWEED. The knickerbockers are fastened about the knee, and are close-fitting. The coat is trimmed with rows of velvet down the front, and also has pockets, cuffs, and collar of velvet, and, with the exception of the collar, are studded with buttons. Scotch cap.